



A SPIKE LEE JOINT

MIRACLE AT ST. ANNA

WORLD WAR II HAD ITS HEROES AND ITS MIRACLES.

MIRACLE AT ST. ANNA

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A

40 ACRES AND A MULE FILMWORKS

Production

A

SPIKE LEE JOINT

MIRACLE AT ST. ANNA

Director SPIKE LEE
 Screenplay by JAMES MCBRIDE
 Based on his novel
 Producers ROBERTO CICUTTO
 LUIGI MUSINI
 SPIKE LEE
 Executive
 Producers MARCO VALERIO PUGINI
 JON KILIK
 Director of
 Photography MATTHEW LIBATIQUE, A.S.C.
 Production Design TONINO ZERA
 Editor BARRY ALEXANDER BROWN
 Costume Design CARLO POGGIOLI
 Music TERENCE BLANCHARD
 Casting USA KIM TAYLOR COLEMAN, C.S.A.
 Casting Europe BEATRICE KRUGER, A.C.I.

PLAYERS

2nd Staff Sergeant
 Aubrey Stamps DEREK LUKE
 Sergeant
 Bishop Cummings MICHAEL EALY
 Corporal Hector Negron LAZ ALONSO
 Private First Class
 Sam Train OMAR BENSON MILLER
 Peppi 'The Great Butterfly'
 Grotta PIERFRANCESCO FAVINO
 Renata VALENTINA CERVI
 Angelo Torancelli—
 The Boy MATTEO SCIABORDI
 Detective
 Antonio 'Tony' Ricci JOHN TURTURRO
 Tim Boyle JOSEPH GORDON-LEVITT
 Enrico JOHN LEGUIZAMO
 Zana Wilder KERRY WASHINGTON
 Colonel Driscoll D.B. SWEENEY
 General
 Ned Almond ROBERT JOHN BURKE
 Platoon Commander
 Huggs OMARI HARDWICK
 Ludovico OMERO ANTONUTTI
 Rodolfo SERGIO ALBELLI
 Natalina LYDIA BIONDI
 Gianni MATTEO ROMOLI
 Franco MASSIMO SARCHIELLI
 Iole GISELDA VOLODI
 Ida GIULIA WEBER
 Major
 Gerhard Bergmann MAX MALATESTA
 Lieutenant Claussen RALPH PALKA
 Don Innocenzo
 Lazzeri MASSIMO DE SANTIS
 Anna LIVIA TARUFFI
 Paolo MICHELE DE VIRGILIO
 Tucker—
 Scared Soldier MICHAEL K. WILLIAMS
 Pina LAILA PETRONE
 Angelo Torancelli—
 Adult LUIGI LO CASCIO
 Axis Sally ALEXANDRA MARIA LARA
 Hans Brundt JAN POHL
 Captain Nokes WALTON GOGGINS
 Lieutenant Birdsong TORY KITTLES
 Captain
 Rudden STEPHEN MONROE TAYLOR
 Private Needles ANDRE HOLLAND

Captain Eichholz CHRISTIAN BERKEL
 Colonel Pflueger WALDEMAR KOBUS
 Fabiola CHIARA FRANCINI
 Italo GIOVANNI ZIGLIOTTO
 Umberto FEDERIGO CECI
 Paselli AGNESE NANO
 Arturo LEONARDO BORZONASCA
 Higgins MALCOLM GOODWIN
 Shaw SEAN RYAL
 Trueheart Frazier BRADLEY WILLIAMS
 Ilion Hinson RODNEY 'BEAR' JACKSON
 Fritz Bennecke OLIVER KORITTKE
 Karl Lessner KAI MEYER
 Nazi Soldier ALEXANDER BEYER
 Radio Operator Hughes USMAN SHARIF
 Blind Accordion Player MATTEO BONETTI
 Livingston LELAND GANTT
 Detective Dillard JOHN EARL JELKS
 Detective Haggerty AL PALAGONIA
 Dr. Everton Brooks CURT LOWENS
 Herb Redneck JOHN HAWKES
 MP
 Freddy Naughton DOUGLAS M. GRIFFIN
 MP Doyle Ellis JOE CHREST
 District Attorney PETER FRECHETTE
 Bailiff DE'ADRE AZIZA
 Postal Worker—Sonia LILY AGOSTO
 Postal Worker—Sixto LEMON ANDERSON
 Post Office
 Customer MARCIA JEAN KURTZ
 West Indian Post Office
 Customer COLMAN DOMINGO
 Judge Trinkoff PETER KYBART
 Zana Wilder's
 Assistant REBECCA NAOMI JONES
 Michael Decker—Legal Aid
 Attorney MICHAEL DENDEKKER
 Herb's Wife KARYL SLOAN
 Herb's Son ROBINSON WENDT
 Lourdes Negron KESIA ELWIN
 German POW #1 HANS SCHOEBER
 German POW #2 DIETER RIESLE
 German POW #3 EUGENE BRELL
 German POW #4 LARS GERHARD
 German POW #5 NICHOLAS THOMPSON
 German POW #6 MATTHEW CARROLL

Buffalo Soldiers

ADRAIN WASHINGTON ALEXANDER BRATHWAITE
 BOOKER WASHINGTON BRYANT PEARSON
 BASIL SCRIVENS CEDRIC ROLAND IDO
 CERRONE MAY CHRISTOPHER GREENE
 COURTNEY CRAWFORD DEANTRE WILLIAMS
 DEXTER M. PITTS EARL KALON JACKSON
 ELIJAH MORELAND EZRA MABENGEZA
 HASSAN MANNING JIMMIE PINCKNEY
 JONATHAN ROBINSON III KARIM FRENCH
 KWANE SPINKS LIONEL CINEAS
 LOGAN COLES PARRISH J. MCLEAN
 RANDY WILKINS RICHARD WARD
 RONALD WIMBERLY SHAWN LUCKEY
 THERON 'TEE SMIF' SMITH TRACY MAZYCK
 YARC LEWINSON ZAY SMITH

Nazi Soldiers

NIKLAS BARDELI DAVID BREDIN
 ARNE AXEL-GEORG BURCHARD TIM EBERTS
 JOSEPH JOHN FLORIO JEFF FISCHER
 ROBERT HEINLE THOMAS MAXIMILIAN HELD
 SASCHA ALEX HEYMANS TIMO JACOBS
 FLORIAN KAUFMANN JENS MAGNUS M. KAUFFMANN
 SIEGFRIED KAUTZ TORSTEN KNIPPERTZ
 DANIEL PETER PAUL KOMMA SEBASTIAN KOSLOWSKI
 MATTHIAS ULRICH LEHMANN ROBIN ALEXANDER MICHEL
 ANDREAS PFUNDSTEIN TOBIAS OLIVER RIEFER
 AXEL SCHUMACHER DIRK WALTER SIKORSKI
 TOM SOMMERLATTE CLAUDIUS R.VON STOLZMANN
 TIBOR TAYLOR RENE' CARSTEN WEDEWARD
 LUKAS MARTIN WEISS ARTHUR WERNER
 BASTIAN ZESSNER ADRIAN ZWICKER

Stunt

Supervisor FRANCO MARIA SALAMON
 Assistant
 Stunt Coordinator GIORGIO ANTONINI
 Stunt Safety STEFANO MARIA MIONI

Stunts

ALESSANDRO BORGESE ALESSANDRO NOVELLI
 CHRISTEL AKOUALA EMILIANO NOVELLI
 WILSON PERES CARLO ANTONIONI
 MUSTAFA M'BENGUE PAOLO ANTONINI
 ALPHA OGBUOKIR MARCO PAN CRAZI

First Assistant Director MIKE ELLIS

Set Decorator CRISTINA ONORI

Italian Dialogue	
Adaptation	FRANCESCO BRUNI
Unit Production	
Manager	LUCA FORTUNATO ASQUINI
Unit Managers	ATTILIO MORO ALESSANDRO MANNI
Assistant	
Unit Managers	PIETRO LAPERTOSA SARA ASQUINI
First Assistant	
Director	FABRIZIO 'ROY' BAVA
Additional First Assistant	
Director	LEOPOLDO PESCATORE
Second	
Assistant Director	FRANCO BASAGLIA
Art Director Supervisor . . .	CARLO SERAFINI
Art Director	DONATO TIEPPO
Stand By Art Director . . .	ROBERTO CARUSO
Draughtsmen	PAOLO DORE CARLO ALOISIO
Storyboard Artist	CRISTIANO DONZELLI
Assistant Set	
Decorators	RAFFAELLA GIOVANNETTI LETIZIA SANTUCCI
Sketch Artist	GIANPAOLO RIFINO
Lead Men	FABIO MARCONI GIANCARLO CARBONARO
Swing Gang	VINCENZO CUTRI MARCO AURELI LIVIO ALESSANDRINI RICCARDO ANDREOTTI
Assistant Swing Gang	STEFANO NAGNI ENRICHETTO SERANTONI
On-Set Dresser	CLAUDIO STEFANI
Assistant	
On-Set Dresser	DAVIDE DE IOANNON
Art Department	
Coordinator	MARIO GHINASSI
Assistant Art Department	
Coordinator	NATHALIE BALDASCINI
Property Master	ANTONIO MURER
Assistant	
Property Master	ANTONIO FRAULO
Location	
Property Master	SEBASTIANO MURER
Property Maker	LUCA GIAMPAOLI
Assistant	
Property Maker	FEDERICO VIANELLI
Stand By Props	STEFANO MORBIDELLI
Assistant	
Stand By Props	MARZIO BARDI
Property Buyer	ALESSIO SCHENONE
Property Driver	MARCO DI FRANCESCO
Assistant	
Property Coordinator	MARCO ORSINI
Camera Operators	FABRIZIO VICARI ROBERTO RUZZOLINI
First Assistant	
Cameras	CLAUDIO PALMIERI MAURIZIO CREMISINI SIMONE D'ONOFRIO
Second Assistant	
Cameras	MARCO GRAZIAPLENA EMILIANO BAMBUSI CARLO RINALDI
Central Loader	SIMONA DE LULLO
Sound Mixer	MAURIZIO ARGENTIERI
Boom Operator	VINCENZO NARDI
Boom	ADRIANO DI LORENZO
Gaffer	FRANCESCO ZACCARIA
Best Boy	
Electric	MASSIMILIANO STICCHI
Rigging Gaffer	CLAUDIO FROLLANO
Electricians	
LUCA MARTIS	LUCA SARDINI
CARLO QUATTRONE	MIRKO PALERMI
VIRGINIA TORNA	ALESSANDRO CARDELLI
SIMONE LUCCHETTI	
Key Grip	PAOLO TIBERTI
Best Boy Grip	PIETRO TIBERTI
Dolly Grip	MASSIMO RINELLA
Remote	
Head Technician	DANILO SIMOTTI
Grips	
CLAUDIO SERANTONI	ENRICO STELLA
ALDO NAPOLEONI	ROBERTO BARBONA
ANDREA FIORAVANTI	FRANCO MICHELI
EMANUELE TIBERTI	GUIDO MESTRE
Special Effects	
Supervisor	DANIEL DOMINIC ACON
Special Effects	
Coordinator	RENATO AGOSTINI

Special Effects		Hairstylists	LARRY CHERRY
Technicians	FRANCO RAGUSA		CLAUDIA CATINI
	DANILO BOLLETTINI		ARIANNA PALMUCCI
	CLAUDIO QUAGLIETTI		MASSIMILIANO GELO
	MARCO MONETA		FLAVIO LIGORIO
Special Effects Driver . .	ENNIO BATTARELLI	Script Supervisor	ELEONORA BALDWIN
Stand By Armourer . .	MASSIMO CIARAGLIA	German Dialogue	
Armourers	MASSIMO CARDAJOLI	Translation.	HEIDRUN SCHLEEF
	RAFFAELE BATTISTELLI	Video Assist.	DAVID GIORGIO
Driver	SAVA STOIAN	Construction	
Assistant to		Coordinator	BERNARDINO NARDONI
Costume Designer . . .	SALVATORE SALZANO	Head Carpenter	ARMANDO VICI
Wardrobe Supervisor	SERENA FIUMI	Carpenters	SAVERIO ANDRISANI
Key Costumer	GIOVANNI LIPARI		CLAUDIO CECILIA
Stand By Costumer . .	REBECCA HIGGINSON	Stand By Carpenter	GUIDO ZERA
Stand By Costumer	MARCO FANTONI	Assistant	
Wardrobe		Stand By Carpenter	MARCO BAGNOLI
Master	LUIGI 'GINETTO' DI CRISTO	Head Painter	TOMMASO DUBLÁ
Stand By Extras Costumer	ALDO URZINI	Assistant	
Wardrobe		Head Painter	GIUSEPPE CAFAGNA
Coordinator	GIANNI CASALNUOVO	Stand By Painter	SANDRO ERCOLINI
Workshop Coordinator	LUCA CANFORA	Assistant Stand By Painter . . .	NICOLA BUCCI
Uniform Consultant	GIORGIO CANTELLI	Location Supervisor	ROBIN MELVILLE
Men's Cutter	GIAMPIETRO GRASSI	Location Manager—	
Women's Cutter	ELSA MALANDRA	Tuscany.	LEONARDO CELLAI
Head Seamstress	ADRIANA MATTIOZZI	Assistant Location—	
Tailor	GASTONE GRASSI	Tuscany.	VALENTINA MARIANINI
Seamstresses	MARIA TADDEI	Assistant Location	
	MARIA PIA VISELLI	Manager.	DANIELE DI BIASI
	ANNA ORAZI	Assistant Location . . .	RAMON PANZAVOLTA
Costume Assistant	ANINA PINTER	Location Manager—	
Head		Rome	SAVERIO DEL ZIO
Dyer	SERAFINO 'ENZO' PELLEGRINO	Location	
Costume Assistant	MAURIZIO VITIELLO	Facilities.	GERARDO 'DINO' ALBERO
Buyer	LUCIANO PARISI		
Labourer	ROSSELLA MAUTONE		
Illustrator.	MONICA IACUZZO		
		Assistant Location Facilities	
Make-Up Designer	FABRIZIO SFORZA	ANDREA SATRIANI	LUCA TOLOMEI
Prosthetic		MAURIZIO LURCI	ADONAY MARIN CONDE
Supervisor . . .	GIUSEPPE 'PUCCIO' DESIATO	LUCA BITONTE	SIMONE TOMEI
Make-Up		RUDY ACOSTA MEDINA	ALESSANDRO PANTANO
Coordinator	FEDERICO LAURENTI	LUIGI MARZULLO	
Make-Up Artist	STEFANIA SANTINELLI		
Background		Financial Controller	DANA BOLLA
Make-Up Artist	ANTONIO MALTEMPO	U.S.A. Accountant.	MIKE PHILLIPS
Hair Designer	MIRELLA GINNOTO	Italy Accountant	LUCIANO TARTAGLIA
		First Assistant Accountant. . .	MARIA FIORITO
		Assistant	
		Accountant	MARILENA LA FERRARA
		Cashier	FLAVIO DE SIMONE
		Cashier Assistant	GIUSI CORTESE

Crew Payroll DANIELA MACRILLÓ	Additional Research SUSAN HORMUTH
Cast and Crowd	ANDREW HORN
Payroll Assistant MARCO LANDOLFI	AXEL WITTENBERG
Payroll Assistant ROBERTA MUNAFÓ	Transportation
Payroll Assistant LETIZIA RUGGIERO	Coordinator MASSIMILIANO ROCCHETTI
Data Entering ELENA TIBERI	Transportation
ANDREA TOLOMEI	Captain PATRICK GENTILEZZA
On My Own Accountant RITA FAVONE	Head Caterer LOREDANA RUSSO
Panorama Films	First Assistant Caterer JERICO RINALDI
Accountants MARINELLA MARINELLI	Senior Military Advisor BILLY BUDD
PATRIZIA PIZZINI	Military Trainer Assistant PATRICK CULLEN
40 Acres	Military Trainers PAUL HORNSBY
Business Manager HEATHER L. PARISH	AXEL SCHUMACHER
40 Acres Liaison EARL SMITH	Dialogue/
40 Acres Administrative	Children's Coach DIANNE LYNN JONES
Supervisor JASON LAMPKIN	Minors' Tutor LIDIA PELLEGRINOTTI
Production Coordinator MONA BERNAL	Crowd Marshal—
Assistant Production	Rome MAURIZIO CUSANO
Coordinator NATALIA BARBOSA	Assistant Crowd Marshal—
Travel Coordinator CHRISTIAN GIULIANI	Rome TATIANA BASILI
Accommodation	Crowd Marshal—
Coordinator CARLOTTA MANZOLI	Tuscany MAURO PELLEGRINI
Production Secretary COCÒ CINQUEPALMI	Assistant Crowd Marshal—
Second Second	Tuscany PATRIZIA MASTROMEI
Assistant Director LUCA PADRINI	Rome Office
Third Assistant Director ALESSIA SILVETTI	Contact ELENA SANTAMARIA
Additional Second	Key Set Production
Second Assistant Director GWYN SANNIA	Assistant JONAS ASH CARPIGNANO
Associate Editor RYAN DENMARK	Set Production Assistants
Second Assistant Editor SARAH MCTEIGUE	ALESSANDRA FORTUNA MATTEO BARDELLI
Assistant Editor NJOROGE THIONG'O	MARCELA MARAMBIO FEDERICA DURIGON
Editing Intern COLEN WILEY	FRANCISCO RUTELLI GIANLUCA GAMBERINI
Casting Assistant—U.S.A. EVE STREGER	GIAMPIERO PELUSI BARBARA BEVACQUA
Assistant Casting—	CHIARA FROSI STEFANO LORENZI
Europe VERONIKA MANCINO	DUCCIO CHIARINI SCOTT ROSENBAUM
Minors Casting CRISTINA RAFFAELI	FRANCESCO CIVITA NIKKI BYRD
Italy Publicists VALENTINA GUIDI	Office Production Assistants
MARIO LOCURCIO	LUCA D'ALBERTO RAPHAEL TOBIA VOGEL
Still Photographer DAVID LEE	GIULIA GUIDUCCI
Video Archivist CINQUÉ LEE	Set Interns
Research Guru JUDY ALEY	IGNAZIO GIOVACCHINI LINDA GRECI
Electronic Press	SARA PAMPALONI GIULIO CURÀ
Kit BUTCH ROBINSON/DROP SQUAD	Still Photography Intern JACOPO ADDINI
Assistant to Spike Lee EDOARDO PETTI	Video Assist Intern ALDO DI BERARDINO
Assistant to	
Producers MARGHERITA CHITI	
Assistant to	
Executive Producers REBECCA BOOTH	
Assistant to	
Matthew Libatique NICHOLAS BROWN	

Second Assistant

Caterer RAFFAELLA MONTE

Craft Services ALESSANDRO MARTINO
DANIELE CUCCHIAROCaterers MARCO LUPI
SIMONE BRIGIDA
ALESSANDRA FAIS

On-Set

Nurses ATTILIA DE MARIO SARTOR
SHARON ALEXANDER RICHARDSON

Greenery Leadman LUCIANO ROSSIELLO

Greensmen

DANILO ROSSIELLO ANTONIO SCHIAVULLI
DAVIDE FRANCONIERI COSTANTINO GIGANTI
ROBERT PUCHALSKY

Picture Vehicles

Coordinator MATTEO GOTTARDIS

Assistant to Picture Vehicles

Coordinator DIEGO D'ANDREA

Painter LORENZO MONACA

Storeman FABIO GRASSI

Drivers

MASSIMILIANO TAGLIONI GIUSEPPE SANTONI

THEO LUPINO BENZAKEIN MAURO CECCHINI

LUIGI GIANFORCHETTI LUCIANO FOLCHI

WALTER DIVONA FEDERICO GNACCARINI

SANDRO CITTADINI MARIO GUIDA

PAOLO BERNARDINI CLAUDIO SAULLI

MAURO GIAMMARIA PRIMO CAVANI

ENRICO SALOTTI WALTER CASAROTTO

VINCENZO CALERA RAFFAELLO VIGNOLI

MICHELE SARDINA ANTONINO NIGRO

ANGELO SCALIA MIRKO CHERUBINI

GIAN BATTISTA SERRA MAURO GIAMBERNARDINO

GIOVANNI ANTONINI EDGARDO MARCHETTI

AGOSTINO GIANCARLI PAOLO ROCABULTO

ANTICO DOMENICO CLAUDIO MATTIA

DOMENICO SILVESTRI WALTER CALDERARI

ALESSANDRO BERANZOLI FABIO GOBBETTI

STEFANO ORABONA MASSIMILIANO SEMPRONI

MASSIMO VERGARI DARIO MERCURI

STEFANO VERGARI EZIO FIORAVANTI

CARLO NEVOLA LUCA RICCIARDI

ANTONINO CUCILLO FRANCO SCHIAPPA

CESARE CANTIANO BERNARDINO SPERDUTI

MAURIZIO DI GIULIO FRANCESCO PIETRASANTI

ROBERTO D'ANGELI BACIU SORIN

2ND UNITDirector, Director of Photography
& Camera Operator
ERNEST DICKERSONUnit Manager FABRIZIO CERATO
Assistant

Unit Manager STEFANO DALLA LANA

First Assistant Director J.J. STONE

Second Assistant

Director CARLO PARAMIDANI

Stand By Props DANIEL BACCIU

Assistant

Stand By Props GIAMPAOLO GRASSI

Armourer PAOLO DEL BRAVO

First Assistant Camera EMILIANO TOPAI

Second

Assistant Camera GIORGIO PERLUIGI

Loader PAOLO MARCHETTI

Sound Mixer GABRIELE MORETTI

Boom Operator ANTONIO DOLCE

Grips GIAMPAOLO BAGALÀ
SERGIO GABRIELLI

Special Effects

Technician SILVANO SCASSEDU

Stand By Costumer VANESSA CRANE

Make-Up Artist CARLA VINCENZINO

Script Supervisor PAOLA MENGONI

Video Assist MAURO TOSCANO

Assistant to

Ernest Dickerson ROSE GEDDES

Production Assistants FLAVIA CAVALLO

TOMMASO FABIANI

NEW YORK SHOOT

Line Producer BUTCH ROBINSON

Production Designer SARAH FRANK

Costume Designer PAUL TAZEWELL

Unit Production

Manager MARCUS TURNER

Second Assistant Director TRACEY HINDS

Art Director FRED KOLO

Assistant Art Director/

Graphic Artist KEVIN L. RAPER

Set Decorator SARAH A. MAINE

Leadman CHRIS NELSON

On-Set Dressers	JAMES MCDONAGH MIKE HARTNEY	Remote Head Technician	GUILLAUME RENBERG
Set Dress Foreman	JAMES BONO	Company Grips	EDGAR MARTIN BERNARD BROUNGNIART TONY FUNGREY
Shopper	NATALIE N. DORSET	Key Rigging Grip	DAVE MCALLISTER
Set Dressers		Rigging Grip Best Boy . . .	STEVE PELOQUIN
STEVE KRIEGER	VINNY ROMANO	Rigging Grips	MIKE MONTGOMERY DAN BEAMAN DIVINE COX DOUGLAS G. PRICE
JIM STEN	JIM PESCE	Special Effects Coordinator	STEVE KIRSHOFF
BRYAN WALSH	MIKE PLATAROTE	Special Effects	FRED BUCHHOLZ JOHN STIFANICH
DAMIAN COSTA	ALAN MUZENI	Wardrobe Supervisor	SANDI FIGUEROA
Property Master	ANTHONY DIMEO	Assistant Costume Designer . . .	CHRIS FIELD
First Assistant Props	JOSEPH SARGO	Costumers	LAURA SEWREY MONICA RUIZ-ZIEGLER
Second Assistant Props	JOEY COPPOLA	Seamstress	ELIZABETH MUXI
Camera & Steadicam Operator	STEPHEN CONSENTINO	Department Head Makeup . . .	ANITA GIBSON
Camera First Assistants	AURELIA J. WINBORN PYARE FORTUNATO TIM METIVIER	Second Makeup Artist	FRANCESCA BUCCELLATO
Second Assistant Camera	KRIS ENOS	SFX Makeup Artists	FABRIZIO SFORZA GIUSEPPE 'PUCCIO' DESIATO
Camera Loader	JULIAN DELACRUZ	Key Hair Stylist	BELINDA ANDERSON
Production Sound Mixer	RICHARD W. MURPHY, C.A.S.	Kerry Washington's Hair Stylist	TAKISHA STURDIVANT-DREW
Boom Operator	JOE WHITE, JR.	Second Hair Stylist	BRIAN B. BADIE
Sound Utility	SCHAVARIA REEVES	Script Supervisor	WENDY ROBERTS
Gaffer	JOHN G. VELEZ	Video Assist.	DERRICK L. WEST
Best Boy Electric	RYAN A. RODRIGUEZ	Construction Coordinator	RICHARD HEBRANK
Genny Operator	GARY HILDERBRAND	Construction Foreman	PETER BUNDRICK
Electrics		Carpenter Foreman	ROBERT KELLER
PETER A. RUSSEL	SAMUEL A. GONZALEZ, JR.	Key Construction Grip	T.W. JOHN HOUSE
DAVID M. ELWELL	SEAN MCCARDELL	Charge Scenic Artist	ALEX GORODETSKY
NICHOLAS CUPKOVIC	MARK C. VAN ROSSEN	Lead Scenic	QUANG NGUYEN
CHRIS DRECHSLER	DERRICK STILL	Camera Scenic	RUSSELL P. BULLOCK
DUANE CHAN-SHUE		Scenic Shop Person	DAN ROSENFELD
Rigging Gaffer	GAVIN CURRAN	Location Manager	JOE WHITE
Rigging Electric Best Boy	PATRICK D. WADE	Assistant Location Manager . . .	TIM STACKER
Rigging Electrics		Location Assistants	DAN TRESCA MATTHEW SULLIVAN
EDWARD I. READ	KEVIN VINCENT	Key Accountant	PETER HUTCHISON
JACK COFFEN	CHARLES GRUBBS	Assistant Accountants	MORGAN HOWARD JESSICA THORNE
MICHAEL A. LEO	JOHN WOODS	Payroll Accountant	REBECCA GARLAND
Key Grip	LAMONT CRAWFORD	Payroll Clerk	LINDSAY MEDEIROS
Best Boy Grip	TONY ARNAUD		
Dolly Grips	JASPER LEE JOHNSON, III JIMMY MCMILLAN		

Production Coordinator . . . ANGELA QUILES
 Assistant Production
 Coordinator BLAKE DRUMMOND
 Assistant to Line Producer . . . HELIO BODINI
 Second Second Assistant
 Director . . . MICHAEL ‘BOOGIE’ PINCKNEY
 Extras Casting WINSOME SINCLAIR
 Extras Casting Assistants MO LINK
 JAMES MOTTRAM

Art Department
 Coordinator . . . RACHEL WATANABE-BATTON
 Transportation Captain JIM LEAVEY
 Transportation Co-Captain TOM LEAVEY
 Catering
 by . . . HENRY’S INTERNATIONAL CUISINE
 CATERING COMPANY

Chef HENRY PREVIL
 Assistant Chef PETER ANDERS
 Craft Service by JOE FACEY
 Technical Advisor NEIL CARTER
 Parking Coordinator EDDIE JOE
 Assistant
 Parking Coordinator CECILE GEORGE
 Medic DOREEN ROMAN

Key Set Production
 Assistant JONAS CARPIGNANO
 Art Department
 Production Assistant MARK JOHANSON
 Office Production
 Assistants RODERICK GARR
 JONATHAN M. ROBINSON, III
 HAUKE GAHRMANN

Set Decoration Production
 Assistant DARIN J. PATTERSON
 Unit Production
 Assistant TIMOTHY ANTWINE

Set Production Assistants
 KIA PERRY ZAKIYA LUCAS
 FREDDY TURNER JIMMIE ‘PENNY’ PINCKNEY
 LIONEL CINEAS, JR. SCOTT ROSENBAUM
 ZARIDA TEEL CARMEN SCOTT
 KALIMAH ABIOTO

Drivers

HARRY LEAVEY	WILLIAM LEAVEY
VINNY AMEROUSO	ED BUZZO
JIM COLLINS	PETE CLONES
GREG CLOVEL	TOM CROWE
BOB DONOVAN	CHARLIE FAY
JOE FAY	KEVIN GRIFFITH
JOE JOHNSON	JIM KELLY
BOB LEDDY	JOHN PALUMBO
JOHN RAINEY	CEASAR RIVERA

Interns

DESIREE BROWN	RASHEEDA JOHNSON
BETH ANNE KELLEHER	SAM NEELY
RICH WARD	MAX B. YOUNG

NEW YORK 2ND UNIT

Director of
 Photography RICARDO SARMIENTO
 Camera First Assistant MITCH MALPICA
 Key Grip KEVIN CAHIL
 Camera Production
 Assistant SERGIO BARRERO

LOUISIANA SHOOT

Line Producer/UPM DAVE POMIER
 Production Supervisor OAK PORCELLI
 Production Coordinator CHRIS HADLOCK
 Assistant Production
 Coordinator JOHNNIE RUTH RICHEY
 Production Secretary ADAM J. BABIN
 Production Accountant MICHAEL R. KERN
 Set Decorator MONIQUE CHAMPAGNE
 Leadman SCOTTY MORRIS
 On-Set Dresser MARKUS WITTMANN
 Set Dressers ERIC BREAU
 LUCI LEARY
 Lead Scenic STEVE WALTERS
 Set Painter REGIS SCOTT
 Camera Second Assistants JEFF TAYLOR
 GABRIEL VELASCO
 Loader PENELOPE HELMER
 Technocrane ART VILLASEÑOR
 Second Technocrane JIM MAYO
 Local Casting KAREN-KAIA LIVERS
 Caterer DILLON PROFESSIONAL CATERING
 Costumes Supervisor LEEANN RADEKA
 Key Costumer CLAIRE HEDLUND
 Assistant Costumer JESSICA JAHN

Set Costumer . . CHRISTY HEBERT CROUCH
Ager/Dyer LESLEY WICKHAM
Best Boy Electric ERSKIN MITCHELL
Electricians JACOB BORCK
 CHIP CAREY
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"He's Got The Whole World In His Hands"

Traditional Negro Spiritual

Vocal Arranged by David Morrow

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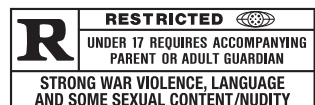
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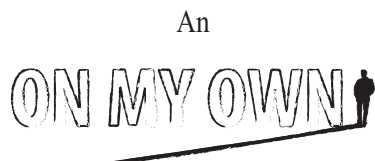
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MIRACLE AT ST. ANNA

ABOUT THE PRODUCTION

“It’s a World War II film—a brutal mystery that deals with historic events and the stark reality of war. But it’s also a lyrical, mystical story of compassion and love.”

—Spike Lee, Director/Producer

“**Miracle at St. Anna**” is a gripping World War II epic that chronicles the story of four African-American soldiers who are members of the U.S. Army as part of the all-black 92nd Division Buffalo Soldiers stationed in Tuscany, Italy, during World War II. They experience the tragedy and triumph of the war as they find themselves trapped behind enemy lines and separated from their unit after one of them risks his life to save an Italian boy.

Directed by Spike Lee from a screenplay written by James McBride, the author of the acclaimed novel of the same name, the film is produced by Lee, Roberto Cicutto and Luigi Musini. Executive producers are Marco Valerio Pugini and Jon Kilik. The director of photography is Matthew Libatique and the production designer is Tonino Zera. Barry Alexander Brown is editor and



Carlo Poggioli serves as costume designer. Internationally renowned jazz trumpeter, bandleader and composer Terence Blanchard created the score. “Miracle at St. Anna” is presented by Touchstone Pictures in association with On My Own Produzioni Cinematografiche and Rai Cinema.

“It’s a World War II film—a brutal mystery that deals with historic events and the stark reality of war,” says Lee. “But it’s also a lyrical, mystical story of compassion and love.”

DEREK LUKE (“Antwone Fisher,” “Pieces of April”) stars as Staff Sergeant Aubrey Stamps, MICHAEL EALY (“Barbershop,” “Their Eyes Were Watching God”) is Sergeant Bishop Cummings, LAZ ALONSO (“Stomp the Yard,” “Jarhead”) plays Corporal Hector Negrón, and OMAR BENSON MILLER (“The Express,” “8 Mile,” “Transformers”) portrays Sam Train, the ‘chocolate giant’ with a big heart who befriends an Italian boy played by newcomer MATTEO SCIABORDI. Also among the cast are JOHN TURTURRO (“The Good Shepherd,” “Barton Fink”), JOHN LEGUIZAMO (“The Happening,” “Moulin Rouge!”),

JOSEPH GORDON LEVITT (“Stop-Loss,” TV’s “3rd Rock from the Sun”), and Italian actors PIERFRANCESCO FAVINO (“Angels & Demons,” “The Chronicles of Narnia: Prince Caspian,” “Night at the Museum”), VALENTINA CERVI (“The Portrait of a Lady,” “War and Peace”), OMERO ANTONUTTI (“Padre Padrone,” “The Night of the Shooting Stars”), SERGIO ALBELLI (“Carabinieri,” “Captain Corelli’s Mandolin”) and LYDIA BIONDI (“Casanova,” “Tre passi dal delirio”).

SOLDIERING FOR STORY

Author James McBride Turns Childhood Stories—and Years of Research— into a Novel and Script

The story behind “Miracle at St. Anna” is rooted in a Brooklyn, NY, brownstone some four decades ago, thanks to the uncle of a young boy who would grow up to be acclaimed writer James McBride. Uncle Henry shared first-hand accounts of WWII, Italian battles and the relationships formed overseas, but young James didn’t yet recognize the value of the stories.



“My uncle used to talk about how great the Italians were,” says McBride. “He used to tell war stories which—at the time—us kids ignored.”

It would be years and long after the death of Henry when McBride would recall some of the details his uncle revealed. “He used to talk about how the Italians loved the soldiers there, the black soldiers. So I investigated it and discovered that

there was an entire division of blacks in Italy as combat infantry. That’s how I found out about the 92nd Division.”

The 92nd Infantry Division consisted of 15,000 African-American men—dubbed Buffalo Soldiers—who served in Italy during World War II from August 1944 to November 1945. They weren’t the first African Americans to fight for the U.S., in fact, the term Buffalo Soldier dates back to the Mexican War. “Buffalo Soldier was a nickname that the Native Americans gave to the black members of the 9th and 10th Cavalries because of their dark skin and hair that was akin to their beloved buffalo,” says McBride.

The 92nd became the foundation of McBride’s novel “Miracle at St. Anna,” which was published in 2003. It earned an instant fan in Spike Lee. “I called James and told him I would like to make this into a film,” says the director. “I became a student of World War II, in particular a student of the 92nd Infantry Division, the Buffalo Soldiers.

“James introduced me to several of the surviving Buffalo Soldiers whom he met and interviewed for the novel,” Lee continues. “They saw things that you would not want anybody to see—the horrors of war: moments that they still think about, still dream about, still wake up in a sweat about.”

Lee decided that McBride was the best person to write the screenplay for the film. “James is the sole author of the script,” says Lee. “I think he did a great job, but he had great material

to work with: the novel he wrote.”

McBride says it took years to pull the story together. “A story like this doesn’t tell itself,” he says. “‘Miracle at St. Anna’ was never written as a war story, it was written as a story about human beings who are reacting in times of extraordinary stress, trying to retain their humanity.”

Producer Luigi Musini adds, “It’s about friendship and about getting to know each other behind fears and prejudices. It’s about helping each other. It’s about the extraordinary encounter of different people, blacks and whites, old people and children, Italians and Americans and Germans, all in the midst of a war.”

“In order to do that kind of story,” concludes McBride, “you have to really be familiar with that world.”

The author did more than become familiar with the world, he immersed himself in it. “I studied Italian at The New School in New York City. I moved to Italy with my family for six months. I interviewed dozens of Italians—Partisans and Fascists. I interviewed dozens of African-American soldiers who fought in the war, most who have since passed away. I must have read at least 20 books. I went to the Army War College in Carlisle, Pennsylvania. I studied the whole business of what the 92nd did in Italy during the war, to try to get an idea of what really transpired.”

With a solid understanding of the history, McBride was able to create the story, weaving in real-life elements he’d learned: actual Buffalo Soldiers may have influenced a character trait along the way and their stories helped shape battle scenes and allowed McBride to depict how these soldiers were often treated. While the story is fictional, says McBride, there is truth at its core.

“The film opens with what seems like the murder of an innocent man at the post office,” says McBride.

The rest of the story helps explain why it happens, who the players are and what event—which turns out to be a true atrocity in Italian history—leads to this present-day murder at a New York City post office.

“A reporter decides to investigate and discovers a priceless Italian artifact in the suspect’s apartment,” says McBride. “The artifact leads to a long-forgotten division that fought in World War II.”

The story goes across the ocean and back in time as a group of soldiers from the 92nd Division attempt to cross the Serchio River in Tuscany, Italy, in September of 1944. In many ways, says Lee, this is where the real story begins.

“Four men get caught behind enemy lines and they befriend a traumatized young Italian boy,” says Lee. “They find themselves in a remote Tuscan village—with people who’ve never seen a black person before. It’s about how they all overcome these barriers—cultural, language—and try to form an allegiance for the oncoming Nazi attack.”

Producer Roberto Cicutto adds, “It is about relationships between people who would have



never met in ordinary life and who understand and help each other against the horror of the war.”

Says McBride, “I think these kinds of stories can be told in a way that doesn’t really point a finger at any particular person or society but just show how difficult life was, not only for the Buffalo Soldiers who were fighting in Italy, but for the Italians, as well as many of the Germans.



“You could say it’s a war movie,” continues McBride. “You could say it’s a movie about a boy and a man. You could say it’s a movie about Americans and Italians. You could say it’s a movie about a German who does the right thing. But the film is ultimately about the miracle of love between human beings and the choices they make in the face of enormous adversity.”

McBride says it was tough at first to transform the novel into a movie. “As a novelist, you tend to think internally,” he says. “You can guide what the character says and you can explore what he or she is thinking. Movies don’t have time to explain. You have to get right to the muscle.”

The author adds that he didn’t mind handing over control of what had been his baby for so long. “It was nice to see somebody else put their vision to it. I happen to like Spike’s vision. I trust it. It’s like jazz...everyone adds their own particular flavor and color and that’s what creates the song.”

THE DRAFT

Recruiting Multicultural Cast Members

With American soldiers in Italy battling Germans, director Spike Lee had to assemble a large, culturally diverse cast for the film. “This is an ensemble piece,” he says. “There are the four core Buffalo Soldiers, of course, but the whole cast consists of great American actors, great Italian actors, great German actors—everyone’s speaking their native tongue, too, which I really think makes this feel authentic.”

According to Lee, even the four core soldiers represented cultural diversity. “James was very smart in his varied representation of black men at that time; if you have different aspects—class, social backgrounds—consequently, you will have conflict, too.”

The Core Four

Lee was confident in the actors tapped to play the four Buffalo Soldiers. “I think there’s a great rapport that they developed on and off the screen,” he says. “Even though there is a lot of conflict between them, when the bullets start flying, you see them bond.”

Derek Luke was cast in the role of Staff Sergeant Aubrey Stamps. “He’s the leader,” says Lee of the character. Adds James McBride, “Stamps is a well-educated college graduate who has both faith and disappointment in the American system. He’s deeply divided as to what his place and the place of the Negro in American society is or should be.”

Luke, whose feature-film debut was in 2002's critically acclaimed drama "Antwone Fisher," says he could relate to his character. He adds that the film affected him more than he ever expected. "We started shooting in Italy and that was a great experience, but I was just looking for pasta, you know?"

"I found more," he continues. "I found history. I found the connection between African Americans and Italians."

Luke recalls a day when they were shooting in the Italian village. He was sitting on a step eating his lunch when an elderly woman approached and started yelling at him in Italian. "I was like, 'Oh no, here we go,'" says Luke. "An Italian PA walks over to me like he has bad news. 'She wants to know why you're not eating bread with your soup?' he tells me. And I wanted to cry, because I felt like that was my grandmother."

Michael Ealy won the role of Sergeant Bishop Cummings. "Bishop is everything Stamps is not," says McBride. "He's a hustlin' con artist, a slick talker, a ladies man. He doesn't care about the white man; he's not that enamored with the black man. The only thing he cares about is himself."

Lee adds, "Bishop is a happy-go-lucky guy. He does not like to be under the thumb of authority. He likes card games and women."

Still, Ealy found substance behind the character's indifference. "I think Bishop is the voice that doesn't believe change is going to come, and doesn't believe that he belongs over there fighting," says Ealy. "I think his street smarts, his common sense, if you will, just won't let him buy into the war. He's a good soldier. But that's because he wants to stay alive, not because he believes in the mission."

Playing the role of Hector Negron, the radio operator, is Laz Alonso, who's no stranger to military roles, having appeared alongside Jamie Foxx, Jake Gyllenhaal and Peter Sarsgaard in



2005's "Jarhead." His agent told him to read McBride's book. "I fell in love," the actor says.

According to McBride, Alonso's character is a reluctant soldier. "Hector Negron is a Puerto Rican from Harlem who really wants nothing to do with any of it," says McBride. "He's a dark-skinned Puerto Rican, lives in Harlem and he's part of the black culture, so he finds himself assigned with the

black soldiers in the war."

The character, charged with translating for the Americans and Italians, also speaks fluent Spanish. "Spike wanted to make sure that I really spoke Spanish," Alonso says. "He didn't want one or two words, you know, he wanted a fully fluent cat. So I put myself on tape doing Hector's scenes in Spanish. And it worked."

Completing the core four is Omar Benson Miller who was a fan long before he'd heard about the film. "I read that Spike Lee was doing a giant war film, a black war film, the first of its kind. And then when I read the title, I recalled the book, because I read the book as soon as it came out. I remember saying, 'Wow, this is going to be a crazy movie whenever they

make it.”

Miller campaigned hard for the film and won the director over, but he had one big obstacle to overcome. “My physical prep was a little different than everybody else’s, because Spike wanted me for the movie, but he told me I had to lose weight to do it,” says Miller. “I had nine weeks to lose 60 pounds. We got it done.”

Miller portrays Sam Train, a gentle giant. Says McBride, “Sam Train is a simpleton, a big man physically, but an innocent. He’s illiterate, though he’s not dumb. He’s deeply religious and he believes in superstitions that country folk back in that time used to believe in.”

Lee adds, “Train—the biggest one of the group—is a man-child. He’s the one who befriends the young Italian boy.”

Plagued by the boy’s traumatic past and language barriers, the characters must find a way to communicate. Miller did just that, says Lee. “We have a scene where his character, Train, is trying to communicate with the kid,” says the director. “He speaks English, the kid speaks Italian, but they have to find some way to communicate and Train comes up with this system of tapping. That was improv. It wasn’t scripted. I think it’s one of the few kind, gentle scenes you can have in a World War II film.”

The Boy

Matteo Sciabordi was cast to play Angelo, the traumatized young Italian child befriended by Sam Train. Director Lee says casting the part wasn’t easy. “The crucial role for this film was the kid,” says Lee. “That was a wild card. We had to get the right kid. If you look at the great films of Italian neorealism—‘The Bicycle Thief,’ ‘Rome, Open City,’ ‘Germany Year Zero,’ ‘Miracle in Milan’—all those films are in some aspect about the effect of the war on children. And it was amazing that James incorporated that into his novel having never seen any of those films at the time.

“So we put out a call—radio, TV, flyers, magazines—letting people know we needed this kid, and 5,000 people came through,” Lee continues. “I saw the last 100. And Matteo—when I saw him, I knew this was the kid. We were blessed. It was a miracle finding this kid—the one out of 5,000.”



Sciabordi says he had fun working on his first film. “It felt like playing a game,” he says. “The only thing I didn’t like was having to get up in the morning—sometimes like 5:30 a.m.”

The 9-year-old Nordica, Italy, native shot most of his scenes with Miller, who played Train, or as Sciabordi’s character called him, the chocolate giant. “Omar was great fun,” says Sciabordi. “We were always playing and he even taught me how to play baseball.”

That’s Italian

When it came time to cast the Italian roles, Lee found new challenges. “I spent weeks casting in Rome, and we had to be very particular, because the same way people in New York

don't sound like people from Mississippi, people from Tuscany have a very distinct dialect versus people in the south. The actors who were from Rome had to be coached so they'd sound like they were from Tuscany."

Showcasing the political strife in Italy during the war is a provocative character known as The Great Butterfly. According to McBride, Peppi Grotta represents the great Partisan leaders who led thousands in Italy throughout the war. "He's a deeply thoughtful young man," says McBride. "After witnessing several atrocities, he basically snaps and becomes one of the most ruthless and most clever and most sought-after Partisans. Although he's ruthless against his enemies, he's always a fair-minded person, deeply kind, fighting for his country—not fighting to kill Germans, fighting to kill the enemy. He's a leader with a heart."



Pierfrancesco Favino was tapped for the role. "He is probably one of the best Italian actors of his generation," says producer Musini. "He's very versatile and talented. He's working a lot abroad right now: he appears in this year's 'The Chronicles of Narnia: Prince Caspian' and next year's 'Angels & Demons.'"

The character Renata was one of the key roles in the film and an instant ally for the Buffalo Soldiers. Says McBride, "Renata exemplifies the difficulties Italian women faced during the war. Her husband was drafted and she hasn't heard from him in two years. She's very smart and is one of the few people in her village who has learned some English. She tries very hard to make her father renounce his Fascist beliefs."

Italian actress Valentina Cervi was cast in the role. "She is a young actress who has an international reputation," says producer Cicutto. "She's worked in Italian films, French films, with Jane Campion in 'The Portrait of a Lady,' and she has a fresh potential that clearly comes out in 'Miracle at St. Anna.'"

Rounding Out the Cast

Rounding out the cast are John Turturro as Detective Ricci, charged with investigating the post office murder; Joseph Gordon-Levitt, the reporter assigned to cover the murder and subsequent discovery of the Italian artifact; John Leguizamo in a cameo role as Enrico; Kerry Washington as Zana Wilder, the lawyer hired to represent the suspected post office murderer; D.B. Sweeney as Colonel Driscoll, an advocate for the Buffalo Soldiers; Robert John Burke as General Almond, a high-ranking official who doesn't support the 92nd Division; Omari Hardwick as Platoon Commander Huggs; Omero Antonutti as Ludovico, Renata's Fascist father; Sergio Albelli as Rodolfo, an Italian of questionable loyalties; and Lydia Biondi as Natalina, the village healer.

BOOT CAMP

Basic Training, Forming Camaraderie

Director Spike Lee enlisted his soldiers-to-be in an intense two-week boot camp led by renowned military advisor Billy Budd (“Band of Brothers”). The experience enhanced the authenticity of the battle scenes—but that’s not all it did.

“The brotherhood became real in boot camp,” says Omar Benson Miller.

According to Budd, that was the whole idea. “The goal of the basic training was to create a cohesive unit of men that could confidently act like soldiers, handle and fire all weapons correctly and react as a soldier would during battle,” says Budd. “It was essential to also create a strong sense of teamwork amongst the men.”

The military advisor says the ‘Miracle’ crew did remarkably well. “The men responded very well to the boot camp. Of course, you get the odd one or two that are so out of their comfort zone and struggle with what we call ‘Day 5 Blues.’ But overall, they gelled very quickly and helped one another, showing team spirit early on. The cast impressed me. I even gave them their cell phones back by the end of week one.”

Still, the job wasn’t easy. Budd cites the terrain as a challenge—the region’s rivers and mountains made it tough for the crew. But he says the hardest part was the historical significance of some of the scenes, particularly the massacre at St. Anna. “We shot it on the very soil where hundreds of civilians died. I can safely say that those two days were the toughest in my career.”



Miller had a similar experience. “It was physically challenging and really put you in a mindset of what it was that these guys, the actual Buffalo Soldiers, had to endure. They were treated like they were ‘less than,’ and the physical conditions that these guys had to go through—like crossing the Serchio River in 30-degree temps—that stuff is no joke. But we had phony

bombs going off, and they had real bombs going off. So these guys deserve a lot of respect. Whatever physical prep I had to do is nothing in comparison to what actually went on.”

SHOOTING A MIRACLE ON LOCATION

**Director of Photography Matthew Libatique, Production Designer Tonino Zera
Transport Viewers to 1944 Italy**

Shooting the film in Italy was essential, providing unmatched authenticity to the film. Says producer and native Italian Musini, “The film is shot in a region of our country along the summits of the Apennines—right at the *linea gotica* (Gothic Line), which was the major line of defense in the final stages of World War II. The location is highly representative of what the war was in Italy, what our resistance was. True dramatic episodes took place there.”

Lee agrees that the location was powerful, but not without its challenges. “We’d never done

a World War II film before,” the director explains. “The first ten days were shot in the Serchio River, covering the battle that opens the film. There was a lot of historical significance. I think everybody made note and felt that we were shooting on a location where actual battles took place.

“The massive battle sequences were rough,” Lee continues. “There were explosions, squibs and choreography; we fought the terrain and the weather, and we didn’t have a lot of time.”

Still, Lee came to the set with a vision. He knew what he wanted the end result to feel like, but recognized it would be tough to achieve. “One of the hardest things to do in this film was to get the tone right because this is a World War II film that’s very brutal, very stark, gruesome—yet there’s a very lyrical, magical, mystical element to it. More than several miracles happen in the film, so we needed to find the right tone between the stark reality of war and the magical moments.”

Lee relied heavily on director of photography Matthew Libatique and production designer Tonino Zera to help him achieve his vision.

Lee and Libatique had teamed up before, working on “She Hate Me” and “Inside Man,” so the director of photography understood and appreciated Lee’s process. “Spike is a library of film history,” Libatique says. “His use of film reference was



instrumental in getting my mind in a place where I could understand his vision for the film. He is also a lead-by-example person and demands a performance from not only his actors but his key personnel.”

Libatique says his approach to “Miracle at St. Anna” was not unlike his approach to every film he photographs. “My goal was to create a photographic atmosphere and—if lucky—a language that transports the viewer into the time and place of the story.”

Zera helped achieve that goal. “Ever since we started scouting locations, it was fundamental for me to have the same artistic vision as Spike and Matty,” he says. “‘Miracle at St. Anna’ is full of feelings and emotions. I tried to give that soul to each location.”

Zera was asked to fill sparse outdoor locations with greenery, rebuild building exteriors and construct the interior of a barn.

Libatique cites the film’s climax as his biggest challenge. “It was an intricate undertaking,” he says. “We were working in this beautiful, but space-challenged village with gunfire, squibs, wet-downs and weather. We had a great deal to accomplish with limited daylight.”

The solution, according to the DOP, was preparation—a lot of it. “We began with storyboarding all the beats of the scene and then followed that by deconstructing the boards with Spike, Billy Budd and Mike Ellis (1st AD),” says Libatique. “To maximize time, we designed coverage schemes that would allow us to get at least two needed angles in a single set-up. We used a third camera for additional coverage.”

The film’s lighting offered a special surprise, though Lee admits he’d been tipped off prior to arriving in Italy. “Martin Scorsese told me that the light in Tuscany is like nowhere else in the world,” says Lee. “He was right. Most of our film was shot in natural light.”

Libatique adds that shooting with so much natural light led to welcome challenges when it came to shooting indoors. “From a lighting perspective I would say my favorite scenes involved anything inside Ludovico’s house,” he says. “With a great deal of exteriors in the film it was a challenge to integrate artificial lighting into a film in which we’re surrounded by the theme of natural light.”



But the director of photography says it’s another scene that stole his heart. “From a personal place, the massacre at St. Anna was a powerful experience due to the weight of the location’s past,” says Libatique. “I felt like a tourist stealing a picture of a personal moment in someone’s life.”

Lee agrees. “We shot in the exact same place where 560 Italian civilians were massacred on August 12, 1944,” he says. “We all felt the spirits of those people.”

PREPARING FOR BATTLE

Costume Designer Carlo Poggioli Outfits Soldiers on All Sides

Costume designer Carlo Poggioli knew he had his work cut out for him. “This was a big movie with lots of different looks,” he says. “Spike Lee pushed very hard to reach the absolute truth by insisting we do very thorough research.”

So Poggioli treated the film with great respect from the very beginning. “My approach was to visit the museum for the victims of St. Anna where I met one of the few survivors from the massacre. I was inspired,” he says. “And I started my research for the American costuming needs by meeting with an actual Buffalo Soldier from the 92nd Division.”

Poggioli was tasked with providing both contemporary and historical wardrobe. He outfitted struggling Italian villagers, victims of the massacre and soldiers from America, Italy and Germany.

Even before filming commenced, the costume designer’s efforts made an impact, says Lee. “In pre-production, we showed many films to the actors who played the Buffalo Soldiers and Nazis—though they were kept separate at first. So for Leni Riefenstahl’s film ‘Triumph of the Will,’ we’re sitting there: myself, the Buffalo Soldier actors and many of the crew. All of a sudden, we hear these boots come marching in. The Germans playing the Nazis came marching into the theater. They’re in uniform, too. I’m sorry, I know it’s a movie, but when you see uniformed German Nazi soldiers—the helmet and the swastika are real.”

SOUNDS OF WAR

Composer Terence Blanchard Develops a Moving Score

When it came time to score the film, there was no question in Lee’s mind who would handle the job: Terence Blanchard. The pair had collaborated on 11 feature films prior to “Miracle at

St. Anna,” including “Mo’ Better Blues,” “Malcolm X” and “Inside Man,” along with HBO’s critically lauded Emmy®-winning documentary “When the Levees Broke: A Requiem in Four Acts.”

“This is a big, big, big score,” says Lee. “In fact, Terence had never had to write the amount of music that he had to write for this film.”

Blanchard was instantly on board. “I’m inspired by the story itself,” he says. “Growing up in New Orleans, I remember the Buffalo Soldiers marching in parades and never realized the significant role they played in fighting for our freedom. It’s an honor to be a part of a project that helps to relive and tell a small segment of what those soldiers dealt with in our history.”

Blanchard says Lee’s guidance for the score was specific. “Most of the direction from Spike was to show the heroism of these soldiers and not make the action the primary source of inspiration.”

The composer adds that Lee isn’t afraid to get involved in the process. “The process that Spike and I use is challenging, because Spike will take melodies and assign them to characters. Then I take the melodies and structure them.”

Blanchard, a storyteller in his own right, found ways to distinguish the opposing sides of the war. “I wanted to draw a distinction between American soldiers and German soldiers. That was first done through the use of percussion, using a higher-pitched, tighter sound for Germans, and a fuller-field drum sound for Americans,” he explains. “I also drew a distinction by using French horns for American forces, and a Wagner tuben for German forces.”

Lee says he couldn’t wait to record the score. “Terence’s scores have always been such a great contribution to my films, lifting the movies up,” he says. “We have more instruments on this film than ever before—a 90-piece orchestra.”

Additionally, says Blanchard, he summoned instruments from the era. “There were many areas where we used period instruments such as a mandolin, accordion and slide guitar. One early scene was recorded with a rope drum, which is an old instrument prominent in that period.”

ABOUT THE CAST



DEREK LUKE (Aubrey Stamps) was introduced to audiences worldwide in 2002’s highly revered drama “Antwone Fisher,” in which he starred as the title character in Denzel Washington’s directorial debut. Luke earned several awards and accolades for his performance, including a Black Reel Award for Best Actor, and an Independent Spirit Award for Best Male Lead. He also earned a BET Award in 2003 for Favorite Actor.

In 2003, Luke co-starred in a number of diverse roles. He starred opposite Laurence Fishburne in “Biker Boyz,” and in the critically acclaimed independent film “Pieces of April” with Katie Holmes. In 2004, Luke was tapped by director David Mamet for a starring role in the political thriller “Spartan,” alongside Val Kilmer and William H. Macy. Luke starred in “Friday Night Lights,” a film directed by Peter Berg and produced by Brian Grazer.

In 2006, Luke appeared in “Glory Road,” which was produced by Jerry Bruckheimer. He also co-starred with Tim Robbins in “Catch a Fire” for director Phillip Noyce.

Last year, Luke appeared alongside Robert Redford, Meryl Streep and Tom Cruise in “Lions for Lambs,” directed by Redford. This year, in addition to “Miracle at St. Anna,” he had a supporting role in the romantic comedy “Definitely, Maybe.”

In early 2009, Luke stars as Sean “Diddy” Combs in the Fox Searchlight bio-pic “Notorious” about the slain rapper Notorious B.I.G. The film, directed by George Tillman Jr., was executive produced by Sean Combs and tells the life story of this popular Brooklyn rapper who was gunned down in Los Angeles on March 25, 1997.

Luke recently wrapped Tyler Perry’s next film “Madea Goes to Jail,” loosely based on the Atlanta stage production of the same name. He plays a lawyer who must choose between the two women he loves.



From his breakout roles in “Barbershop” and “Barbershop 2,” **MICHAEL EALY (Bishop Cummings)** is quickly rising through the ranks as one of Hollywood’s leading young actors.

He stars in “Seven Pounds,” opposite Will Smith, and will also be seen in the upcoming docu-miniseries “The People Speak,” based on Howard Zinn’s acclaimed book. Ealy recently starred in the Showtime miniseries “Sleeper Cell,” in which he portrayed an undercover Muslim FBI agent. He earned a Golden Globe® nomination for his performance.

In 2005, Ealy was handpicked by Oprah Winfrey to star opposite Halle Berry in the ABC and Harpo Films telepic “Their Eyes Were Watching God.” The special received rave reviews and was viewed by more than 26 million people. Ealy earned an NAACP Image Award nomination for Outstanding Actor in a Television Movie, Miniseries or Dramatic Special for his performance.

Ealy kicked off his career on stage with roles in off-Broadway hits “Joe Fearless” and “Whoa Jack,” for which he earned an Adelco Award nomination. He followed with guest-starring roles in NBC’s “Law & Order” and Showtime’s hit series “Soul Food,” eventually earning his first feature film role in the critically acclaimed film “Kissing Jessica Stein.” He also starred in “Bad Company” alongside Chris Rock for producer Jerry Bruckheimer. His role in “Barbershop” earned him an NAACP Image Award nomination for Outstanding Motion Picture, as well as a People’s Choice Award nomination for Favorite Comedy Motion Picture.

His credits also include the films “Never Die Alone,” “2 Fast 2 Furious,” and a stint on the Emmy Award®-winning series “ER” for NBC.

Ealy was named one of *People* magazine’s “On the Verge” actors in its 2002 “Sexiest Man Alive” issue. He was also named one of E! Entertainment Television’s “Sizzlin’ 16” of 2004 and appeared on the cover of *Essence* magazine’s “Hollywood Screen Gems” for their April 2004 issue.



Dynamic, talented and charismatic actor **LAZ ALONSO (Hector Negron)** is a star on the rise with notable film and television credits.

Alonso recently landed the lead role in the fourth installment of “The Fast and the Furious” franchise. He also stars opposite Danny Glover in the upcoming independent feature “Por Vida.” Next year, Alonso is set to star alongside Zoe Saldana and Sigourney Weaver in the 3-D sci-fi epic “Avatar,” directed by James Cameron.

Alonso graduated from the prestigious Howard University School of Business with a BBA in Marketing. After college, he worked on Wall Street as an investment banker. He eventually started his own marketing business with some partners. The company promoted mainstream products to the urban/trendsetting market. Owning and operating his own successful business freed up Alonso’s time to explore his passion for acting. He began taking classes in the evening to hone his craft, and it didn’t take him long to begin landing roles in commercials and videos.

His movie credits include lead roles in the hits “Stomp the Yard” and “This Christmas,” a lead role in the 2006 Roland Joffe psychological thriller “Captivity,” and an ensemble lead role in the 2005 hit “Jarhead,” opposite Academy Award® winner Jamie Foxx, Jake Gyllenhaal and Peter Sarsgaard.

Alonso’s TV credits include guest-starring roles on “The Unit,” “Bones,” “CSI: Miami,” “The Practice” and “Navy: NCIS.”



OMAR BENSON MILLER (Sam Train) was just finishing his dramatic studies at San Jose University when he landed his first movie role in “Sorority Boys” for Walt Disney Studios. It was, however, his role in “8 Mile” that opened doors for him in Hollywood.

Early in his career, Miller starred in HBO’s “Undeclared,” an urban drama starring John Leguizamo. He next shined as Vern, who—along with Richard Gere—learned the art of ballroom dancing from Jennifer Lopez in “Shall We Dance?”

Miller’s film credits include Jim Sheridan’s “Get Rich or Die Tryin’” with Terrence Howard and 50 Cent; 2007’s “Lucky You,” starring Robert Duvall and Drew Barrymore; “Things We Lost in the Fire,” co-starring Halle Berry; and the blockbuster hit “Transformers” for director Michael Bay. Also on the big screen, Miller starred in “The Express,” a true story about the first African-American player to win the Heisman Trophy. He also stars in the upcoming “Blood Done Sign My Name,” based on a true story about a teacher and his struggle to organize a legendary civil rights march.

He is particularly proud of his independent film “Gordon Glass,” which he wrote, produced and directed.



PIERFRANCESCO FAVINO (Peppi ‘The Great Butterfly’ Grotta) stars in Ron Howard’s upcoming “Angels & Demons” alongside Tom Hanks and Ewan McGregor. Favino recently starred in director Andrew Adamson’s “The Chronicles of Narnia: Prince Caspian,” a film based on the book by C.S. Lewis.

A native of Rome, Italy, he graduated from the Silvio d’Amico National Drama Academy before honing his craft at the Teatro di Roma under the direction of Luca Ronconi. Favino started his career in the theatre (directed by such renowned Italian artists as Ronconi and Gigi Proietti) before making his film debut in the 1995 boxing drama “Pugili,” directed by Lino Capolicchio.

Over the past decade, Favino has showcased his versatility in both drama and comedy in films directed by a host of new, young Italian filmmakers, including Luigi Magni (“La Carbonara”), Marco Bellocchio (“Il Principe di Homburg,” a Cannes Film Festival Palme d’Or nominee), Gabriele Muccino (“L’Ultimo bacio,” Audience Award, 2002 Sundance Film Festival; David di Donatello nominee, Best Film), Giuseppe Tornatore (“La Sconosciuta”), Francesco Apolloni (“La Verità, vi prego, sull’amore”), Gianni Amelio (“Le Chiavi di casa,” Pasinetti Award, 2004 Venice Film Festival) and Michele Placido (“Romanzo criminale”). Favino also co-starred as Christopher Columbus in the megahit American comedy, “Night at the Museum.”

He won the David di Donatello Award for his supporting turn as ‘The Lebanese,’ a ruthless gangster bent on conquering Rome’s crime world, in “Romanzo criminale,” which received 14 total nominations, including one for Best Film. Favino also won the Nastro d’Argento Award as Best Actor for his performance, and earned another nomination as Best Supporting Actor for his work in “Le chiavi di casa.” He collected his first nomination for Italy’s prestigious Donatello prize for his supporting role of a World War II soldier fighting in Africa in “El Alamein,” directed by Enzo Monteleone.



VALENTINA CERVI (Renata) is the granddaughter of Gino Cervi, one of the greatest Italian cinema and theatre actors.

In 1995, Jane Campion tapped Cervi to star alongside Nicole Kidman and John Malkovich in “The Portrait of a Lady,” a film based on the novel by Henry James. Cervi was next cast as Artemisia Gentileschi in the French film “Artemisia” by Agnes Merlet. The film, chronicling the life of the great 17th century painter, was nominated for a Golden Globe Award® as Best Foreign Language Film. In 2000, Cervi was nominated as Best New Actress (meilleure espoire feminine) in the French César Awards for her performance in Pascal Bonitzer’s “Rien sur Robert.”

Cervi has worked in a host of films in England, France and Italy, for directors including Mike Figgis, Peter Greenaway, Pupi Avati and Sergio Rubini, among others. Her credits include several independent movies and television productions, including Mark Rydell’s “James Dean: An Invented Life” with James Franco, and Robert Dornhelm’s “War and Peace” with Brenda Blethyn and Malcolm McDowell.



Newcomer **MATTEO SCIABORDI (Angelo/The Boy)** makes his feature-film debut in “Miracle at St. Anna.”

Sciabordi is a 4th grader from Nodica, Italy. Like most 9-year-olds, he likes to play with friends and his PlayStation. He has two turtles, two Peruvian guinea pigs and a 14-year-old sister.

His favorite subject in school is math and he recently began taking hip-hop classes.



JOHN TURTURRO (Detective Ricci) studied at the Yale School of Drama. For his theatrical debut, he created the title role of John Patrick Shanley’s “Danny and the Deep Blue Sea,” for which he won an Obie Award and a Theatre World Award. Since then, Turturro has performed on stage in “Waiting for Godot,” in the title role of Bertolt Brecht’s “The Resistible Rise of Arturo Ui,” and in Eduardo De Filippo’s “Souls of Naples,” for which he was nominated for a Drama Desk Award. He recently performed at the Brooklyn Academy of Music (BAM) in Samuel Beckett’s “Endgame.”

Turturro has performed in more than 60 films, including Spike Lee’s “She Hate Me,” “Summer of Sam,” “He Got Game,” “Girl 6,” “Clockers,” “Jungle Fever,” “Mo’ Better Blues” and “Do the Right Thing.” Other films include Martin Scorsese’s “The Color of Money,” Tony Bill’s “Five Corners,” Robert Redford’s “Quiz Show,” Peter Weir’s “Fearless,” Tom DiCillo’s “Box of Moonlight,” Francesco Rosi’s “La Tregua” and Joel and Ethan Coen’s “Miller’s Crossing,” “Barton Fink,” “The Big Lebowski” and “O Brother, Where Art Thou?” For his lead role in “Barton Fink,” he won the Best Actor Award at the Cannes Film Festival and the David di Donatello Award.

For his work on television, Turturro was nominated for a SAG Award® for his portrayal of Howard Cosell in “Monday Night Mayhem” and won an Emmy® for his guest appearance on the hit series “Monk.” He was also nominated for a SAG Award for his portrayal of Billy Martin in ESPN’s “The Bronx Is Burning.”

Most recently, he appeared in Robert De Niro’s “The Good Shepherd,” Michael Bay’s “Transformers,” Noah Baumbach’s “Margot at the Wedding” and Barry Levinson’s “What Just Happened?” He recently completed filming on Columbia Pictures’ “The Taking of Pelham One Two Three” opposite Denzel Washington and John Travolta.

Turturro has directed three films. His directorial debut, “Mac,” won the Camera d’Or at the Cannes Film Festival. He also directed “Illuminata” and “Romance & Cigarettes,” starring James Gandolfini, Susan Sarandon and Kate Winslet.



Despite his young age, **JOSEPH GORDON-LEVITT (Tim Boyle)** has already distinguished himself with a wide range of performances in both television and film. He was last seen starring in Kimberly Peirce's war drama "Stop-Loss," opposite Ryan Phillippe, Channing Tatum and Abbie Cornish. Upcoming projects include John Madden's "Killshot" with Diane Lane and Mickey Rourke, and David Siegel and Scott McGehee's romantic drama/improv film "Uncertainty." Gordon-Levitt recently wrapped work on the Stephen Sommers-helmed live-action film version of the classic comic book "G.I. JOE," and is currently shooting the Fox

Searchlight romantic comedy "500 Days of Summer," opposite Zooey Deschanel for director Marc Webb.

Gordon-Levitt's film credits also include "The Lookout," Scott Frank's directorial debut, which also starred Jeff Daniels, Matthew Goode and Isla Fisher; "Mysterious Skin," Gregg Araki's critically acclaimed drama, for which Gordon-Levitt was named as one of the Best Performances of the Year in 2005 by *The New York Times*; "Brick," the 2005 Sundance Film Festival Originality of Vision award-winning film from Rian Johnson; "Manic," the 2001 Sundance Film Festival entry, opposite Don Cheadle and Zooey Deschanel; "10 Things I Hate About You," with Heath Ledger and Julia Stiles; "Halloween: H20," starring Jamie Lee Curtis; "The Juror," with Demi Moore and Alec Baldwin; the animated film "Treasure Planet"; the hit family comedy "Angels in the Outfield" with Danny Glover; and his feature film debut, Robert Redford's "A River Runs Through It," a performance that earned him a Young Artist Award for Best Actor Under Ten.

Prior to attending Columbia University, he starred on the award-winning NBC comedy "3rd Rock from the Sun" for which he received two *Hollywood Reporter* Young Star Awards and three Screen Actors Guild Award® nominations for Outstanding Performance by an Ensemble in a Comedy Series.



JOHN LEGUIZAMO (Enrico) is a multi-faceted performer and Emmy Award® winner, known for his work in film, theatre, television and literature. Leguizamo stars in the upcoming "Humboldt Park" with Debra Messing and Alfred Molina. Also this year he can be seen in "Righteous Kill" alongside Robert De Niro and Al Pacino.

He was last on screen in M. Night Shyamalan's "The Happening," opposite Mark Wahlberg and Zooey Deschanel. Leguizamo's recent credits include the "The Babysitters," "The Take," "The Ministers," and "Love in the Time of Cholera." He also starred in Spike TV's limited series "The Kill Point."

Leguizamo has appeared in many films, including "Land of the Dead," "The Groomsmen," "Lies & Alibis," "Assault on Precinct 13," "Spin," "Moulin Rouge" (ALMA nomination, Best Supporting Actor), "Ice Age," Spike Lee's "Summer of Sam," "King of the Jungle" (ALMA nomination, Best Lead Actor), "Carlito's Way," "Casualties of War," "To Wong Foo: Thanks for Everything, Julie Newmar" (Golden Globe® nomination for Best Supporting Actor), and "Crónicas."

On the small screen, Leguizamo starred in HBO's "Undefeated," his feature directorial debut. Scripted by Frank Pugliese from a story by Leguizamo and Kathy DeMarco, the film is about a young Latino boxer. He also appeared in 12 episodes of NBC's "ER" during the 2005/2006 season.

On stage, Leguizamo created an off-Broadway sensation as the writer and performer of his one-man show "Mambo Mouth," in which he portrayed seven different characters. He received Obie, Outer Critics Circle and Vanguardia awards for his performance. The play's HBO special led to Comedy Central's "The Talent Pool," for which he received a CableACE Award. Leguizamo's second one-man show, "Spic-O-Rama," received the Dramatists' Guild Hull-Warriner Award for Best American Play and the Lucille Lortel Outstanding Achievement Award for Best Broadway Performance. Leguizamo received the Theatre World Award for Outstanding New Talent, as well as a Drama Desk Award for Best Solo Performance. "Spic-O-Rama" aired on HBO, receiving four CableACE Awards. "Freak," Leguizamo's third one-man show, earned Tony Award® nominations for Best Play and Best Performance by a Leading Actor in a Play, plus the Drama Desk and the Outer Critics Circle awards for Outstanding Solo Performance. A special presentation of "Freak," directed by Spike Lee, aired on HBO and earned Leguizamo the Emmy Award® for Outstanding Performance in a Variety or Music Program as well as a nomination for Outstanding Variety, Music or Comedy Special.

Leguizamo was nominated for an Outer Critics Circle Award for Outstanding Solo Performance on Broadway for his performance in "Sexaholix...a Love Story." The show received a Tony® nomination for Best Special Theatrical Performance.

An accomplished author, Leguizamo's autobiography "Pimps, Hos, Playa Hatas, and All the Rest of My Hollywood Friends" was released in 2006.



Winner for Outstanding Actress in a Motion Picture for "Ray" at the NAACP Image Awards in 2005 and nominated for an Independent Spirit Award for Best Actress in the film "Lift" in 2002, **KERRY WASHINGTON (Zana Wilder)** is proving to be one of the busiest actresses in Hollywood. She garnered critical acclaim for her latest roles in "The Last King of Scotland," opposite Forest Whitaker, for which she was nominated for Outstanding Supporting Actress in a Motion Picture at the NAACP Image Awards in 2007, and in "The Dead Girl," opposite Marcia Gay Harden and Brittany Murphy. Washington was seen on the big screen in "Fantastic Four: Rise of the Silver Surfer," "I Think I Love My Wife" and "Little Man." She appears in "A Thousand Words," starring opposite Eddie Murphy, and "Lakeview Terrace" opposite Samuel L. Jackson.

Washington also appeared in "Mr. and Mrs. Smith," starring Brad Pitt and Angelina Jolie, and "Fantastic Four," directed by Tim Story. She played the lead role opposite Anthony Mackie in Spike Lee's "She Hate Me," and starred in Sidney Lumet's HBO film "Strip Search" and the independent film "Sexual Life."

Other film credits include "Against the Ropes," "The United States of Leland," "The Human Stain," "Bad Company," "Save the Last Dance," for which she received a Teen Choice Award for Best Breakout Performance, and the highly acclaimed independent film "Our Song."

Washington is an active member on the board of directors for The Creative Coalition, a group dedicated to raising awareness of First Amendment Rights and support of arts in education. She is also a member of the V-Counsel, an esteemed group of advisors to V-Day, the global movement to end violence against women and girls.

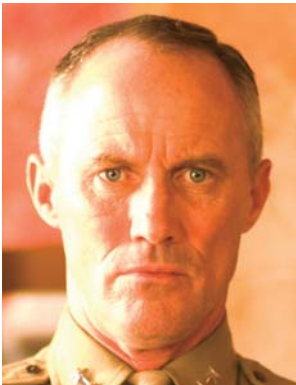


D.B. SWEENEY (Colonel Driscoll) has appeared in a number of memorable films, including “Gardens of Stone,” “Memphis Belle,” “Fire in the Sky,” “The Cutting Edge,” “No Man’s Land,” “Spawn,” “Yellow,” “Roommates” and “Eight Men Out” (as Shoeless Joe Jackson).

He has appeared on Broadway and in theatres around the country, most recently in the acclaimed Williamstown Theater Festival’s production of “Under Milkwood.” Sweeney is a founding board member of the celebrated Blank Theatre in Los Angeles where he appears regularly.

On television, he played Dish Boggett in the landmark “Lonesome Dove” miniseries. Other credits include “Jericho,” “Introducing Dorothy Dandridge,” “Strange Luck,” “C-16: FBI,” “Harsh Realm,” “Life as We Know It” and the Emmy Award®-winning “Miss Rose White.” Next up is “Crash,” a series for Starz that’s based on the Oscar®-winning movie.

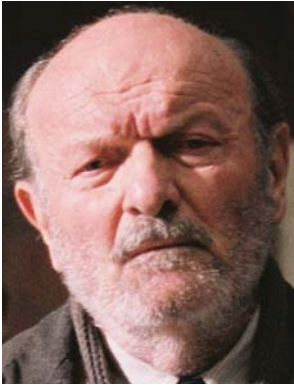
Sweeney makes his debut as screenwriter, director and producer with “Two Tickets to Paradise.” He was named Best Director at the Boston International Film Festival and was recognized for Outstanding Achievement in Filmmaking at Method Fest. Other awards for the film include Best Narrative Feature at the Savannah Film Festival, the Audience Choice Award at The Vail Film Festival, Best Comic Feature at the Staten Island Film Festival, and The Golden Appy at the Appalachian Film Festival. Sweeney’s multiple efforts on the film have also been recognized with the Fort Lauderdale International Film Festival’s Renaissance Award and by the Santa Fe Film Festival’s Best of the Independent Spirit Award.



ROBERT JOHN BURKE (General Almond) is an accomplished actor with a variety of roles on both the big and small screens. Currently, he can be seen in recurring roles on “Gossip Girl” on CW, and “Rescue Me” on FX.

Burke’s extensive television credits also include a host of the medium’s hottest shows: “CSI: Miami,” “The Sopranos,” “Sex and the City,” “Oz,” “Law & Order” and “Law & Order: SVU.” Recent shows include HBO’s “Generation Kill,” CBS/Hallmark Hall of Fame’s “The Water Is Wide,” “Kidnapped” and “Six Degrees.”

On the big screen, Burke has worked for directors like Steven Spielberg, George Clooney, Oliver Stone, James Mangold and Martha Coolidge. Recent films include the Oscar®-nominated “Munich,” the Golden Globe®- and Screen Actors Guild Award®- nominated “Good Night, and Good Luck,” “Fast Track” and “Hide and Seek,” which starred Robert De Niro and Dakota Fanning. Burke also appeared in “Confessions of a Dangerous Mind,” “Tombstone,” “Heaven & Earth,” “RoboCop III” and “Rambling Rose.” He starred in the movie “Thinner,” which was based on the Stephen King novel of the same name.



OMERO ANTONUTTI (Ludovico) is a 40-year entertainment industry veteran. His roster of credits includes roles on stage, in film and on television.

Antonutti began his career in the theater in 1965, performing in several productions, including “Le Baccanti” and “Cinque Giorni al Porto.”

His entrée into the film world came in 1973 with “Processo per Direttissima.” Antonutti went on to do dozens of films, including “Padre Padrone.” Recent credits include “The Night of the Shooting Stars,” “La Ragazza del Lago,” “N,” “I Banchieri di Dio” and “Sulla Spiaggia al di là del Molo.” On television, he has appeared in programs consistently since 1978, including 2007’s “Rebecca La Prima Moglie.” Other TV credits include “Il Pirata—Marco Pantani—L’Orgoglio Ritrovato,” “Sacco e Vanzetti,” “La Omicidi,” “Ombre,” “Fatima” and “La Frontiera.”

Antonutti returned to the stage in 2002 with “Storie Delle Maldobrie,” directed by Antonio Calenda.



SERGIO ALBELLI (Rodolfo) is an accomplished Italian actor with numerous roles in film, television and theater.

Recent film/television credits include a number of Italian projects: “Voce del verbo amore,” “Aspettando il sole,” “Ho sposato uno sbirro,” “Ris 3,” “Distretto di polizia 5,” “Codice rosso” and “Carabinieri sotto copertura.” Albelli also appeared in “Italian Soldiers” and “Captain Corelli’s Mandolin” with Nicolas Cage.

On stage, Albelli has been featured in several productions, including “La celestina,” “Il Principe travestito,” “Dal matrimonio al divorzio,” “La scuola delle mogli” and “La tragedia spagnola.” He’s worked extensively with directors Cristina Pezzoli and Anna Laura Messeri.



LYDIA BIONDI (Natalina) has more than four decades of performances under her belt, with extensive experience in film, television and in the theater.

On the big screen, she appeared in Lasse Hallström’s “Casanova,” starring Heath Ledger and Sienna Miller, Pier Paolo Pasolini’s “Le streghe” and Federico Fellini’s “Tre passi dal delirio.” Biondi’s film credits also include “Roseanna’s grave,” “Empoli 1921,” “Volere Volare,” “Ratataplan,” “Se devo essere sincera,” “Commedia sexy” and “Fuoco.”

Recent television credits include “Il bello delle donne,” “Onore e Rispetto,” “Diritto di difesa,” “Rome,” “Marcinelle,” “Il caso Moro” and “Il sangue e la Rosa.”

On stage, Biondi boasts dozens of roles in productions including “Le muse orfane,” “Solo per amore,” “Il Parasole di Sarah,” “Desiderio,” “East is East,” “Elena in Elena and the Others,” “Beatrice Cenci,” “Les Bonnes,” “Le Squat,” “Bed and Breakfast,” “The Last Night of Salome” and “Babette’s Feast.” She has long been part of the Mime and Masks company MUMMENSCHANZ.



OMARI HARDWICK (Platoon Commander Huggs) formally began his acting training in his junior year at the University of Georgia. After discovering his passion for football was equal to his desire to act, he joined the Athens Theater Company and eventually starred in a number of plays including August Wilson’s adaptation of “Fences.” Soon after graduating from UGA, when an injury cut short his attempt at a pro-football career, Hardwick headed to NYC to hone his skills on Broadway and off Broadway, before making the move to Los Angeles.

Hardwick eventually caught the eye of Spike Lee and landed his first major role in “Sucker Free City.” He has since starred as the lead in the TNT drama series “Saved,” and co-starred in the films “The Guardian,” alongside Kevin Costner, and “Gridiron Gang” with Dwayne Johnson. Hardwick also appears alongside Cuba Gooding Jr. in “Linewatch,” with upcoming roles in “Bolden,” “SIS” and “Next Day Air.”

ABOUT THE FILMMAKERS

As a writer-director, producer, author and educator, **SPIKE LEE (Director/Producer)** has revolutionized the role of black talent in cinema. He is a forerunner in the do-it-yourself school of independent film. Lee’s most recent work, “When The Levees Broke,” a groundbreaking documentary focusing on the plight of Americans stranded in New Orleans after hurricane Katrina, has garnered rave critical review and is considered by many to be the definitive account of that catastrophic event.

In 2006, Lee premiered his 19th feature film “Inside Man,” receiving acclaim from critics and audiences alike. His recent critical and box-office successes have also included such films as “She Hate Me,” “25th Hour,” “The Original Kings of Comedy,” “Bamboozled” and “Summer of Sam.” Lee’s films “Girl 6,” “Get on the Bus,” “Do the Right Thing” and “Clockers” display his ability to showcase a series of outspoken and provocative socio-political critiques that challenge cultural assumptions not only about race, but also class and gender identity.

His debut film, the independently produced comedy “She’s Gotta Have It,” earned him the Prix de Jeunesse Award at the Cannes Film festival in 1986 and set him at the forefront of the Black New Wave in American Cinema. His second feature, the hit “School Daze,” helped to launch the careers of several young black actors. Lee’s timely 1989 film “Do the Right Thing” garnered an Academy Award® nomination for Best Original Screenplay and Best Film and Director awards from the Los Angeles Film Critics Association. Lee’s “Jungle Fever,” “Mo’ Better Blues,” “Clockers” and “Crooklyn” were also critically well received.

Born in Atlanta, Georgia, and raised in Brooklyn, Lee returned south to attend Morehouse College. After graduation, he went back to Brooklyn to continue his education at New York University’s Tisch School of Arts, where he received his Master of Fine Arts Degree in film production. He founded 40 Acres & A Mule Filmworks, which is based in the Fort Greene section of Brooklyn, New York. Lee is a Professor at the Tisch School of the Arts—NYU Graduate Film, where he is also the Artistic Director.

In 1984, **ROBERTO CICUTTO and LUIGI MUSINI (Producers)** teamed up to establish Mikado Film, distributing and producing films of some of the most talented Italian and International directors, including Ermanno Olmi, Ferzan Ozpetek, Marco Ponti, Krzysztof Kieslowski, Jane Campion, Zhang Yimou, Wim Wenders, Edgar Reitz, Mike Lee and Jim Jarmusch. In 1993, Cicutto and Musini established the distribution company Sacher Distribuzione with Angelo Barbagallo and Nanni Moretti, releasing titles such as Nanni Moretti's "The Son's Room," which won the Golden Palm in Cannes 2001, and most recently "The Caiman." They later joined forces with Ermanno Olmi to form the production company Cinemaundici, producing Olmi's "One Hundred Nails" and Jacques Rivette's "Ne touchez pas la hache." De Agostini joined Cicutto and Musini as part of their Mikado Film division in 2002.

Last year, Musini and Cicutto established On My Own Produzioni Cinematografiche, in an effort to expand internationally. The debut film for On My Own is "Miracle at St. Anna."

Roberto Cicutto started working in the film industry as a production secretary. In 1978, he established the production company Aura Film, and in 1988 won the Venice Film Festival Golden Lion, thanks to Ermanno Olmi's "The Legend of the Holy Drinker."

Luigi Musini earned a degree in Business Administration at Bocconi University in Milano. He started working at Rizzoli Editore, a leading publishing company with interests in the movie business. In 1980, Musini became managing director of Cineriz, the subsidiary distribution company held by Rizzoli group.

JAMES MCBRIDE (Screenwriter/Book Author) is an award-winning writer and composer. His memoir, "The Color of Water" (Riverhead/Putnam), is an American literary classic. It resided on *The New York Times*' bestseller list for more than two years, sold two million copies, and is read in schools and universities across America. His novel, "Miracle at St. Anna" (Riverhead 2003), the story of a black American soldier who befriends a six-year-old Italian boy in Italy during World War II, inspired the film of the same name. McBride's latest novel, "Song Yet Sung" (Riverhead 2008), is set on Maryland's eastern shore in 1850. It's an exciting, wild-west saga of an escaped slave and a slave-catcher who takes on one final job.

McBride is a former staff writer for *The Wilmington (Del.) News Journal*, *The Boston Globe*, *People Magazine*, and *The Washington Post (Style Section)*. His work has appeared in numerous publications including *The New York Times* and *Rolling Stone*. He is the recipient of the 1997 *Anisfield Wolf Book Award* and several awards for his work in musical theater composition, including The American Arts and Letters' Richard Rodgers Award, The ASCAP Richard Rodgers Horizons Award, and The American Music Theater Festival's Stephen Sondheim Award. McBride has written songs (music and lyrics) for Anita Baker, Grover Washington Jr., Gary Burton, Silver Burdett Music Textbooks, and even for the PBS television character "Barney." He was born and raised in New York City and attended New York City public schools. He studied composition at The Oberlin Conservatory of Music, holds a masters in journalism from Columbia University, and several honorary doctorates. He is a Distinguished Writer-In-Residence at New York University.

MARCO VALERIO PUGINI (Executive Producer) is the chief executive of Panorama Films and its leading producer, as well as the president of the Italian Association of Production Service Companies. Panorama is a Rome-based production company specializing in

production services for international feature films and commercials. Pugini established Panorama Films in 1997, in partnership with Ute Leonhardt, folding together two of his former companies, Panorama Productions and Produzioni Corsare.

Considered one of the top companies in Italy, Panorama has provided production services for “Judas,” “Angels & Demons,” “Envy,” “The Island,” “A Midsummer Night’s Dream,” and HBO’s “The Sopranos,” among others. Recently, Pugini co-executive produced the large scale series “Rome” for HBO and BBC.

Pugini produced “Pa-ra-da,” a feature film by Marco Pontecorvo. He co-produced “Katja’s Adventure,” a feature film for children that won several international specialized awards.

Panorama Productions was one of the most active production service companies in Italy, completing key projects including Jane Campion’s “The Portrait of a Lady” and award-winning commercial campaigns.

Produzioni Corsare produced a documentary on child prostitution in Thailand for RAI UNO sponsored by UNICEF, the filmed presentations for Rome’s 2004 Olympic bid, and developed and line produced the feature film “I Giardini del’Eden” (“The Garden of Eden”), among other projects.

Pugini studied at La Sapienza University, Rome.

JON KILIK (Executive Producer) has collaborated with a wide range of filmmakers. In addition to his role as executive producer on Spike Lee’s latest film “Miracle at St. Anna,” Kilik has been a co-producer on 12 of the director’s films, including “Do the Right Thing,” “Malcolm X,” “Clockers,” “He Got Game” and “25th Hour.”

Kilik has produced two films directed by Tim Robbins, the Academy Award®-winning “Dead Man Walking,” and the journey into the NYC theater world of the 1930s, “Cradle Will Rock.” He has also produced four films directed by Julian Schnabel: “Lou Reed’s Berlin,” “Basquiat,” starring Jeffrey Wright, “Before Night Falls,” for which Javier Bardem earned an Academy Award nomination for Best Actor, and “The Diving Bell and the Butterfly,” for which Kilik won the Golden Globe® for Best Foreign Film.

Kilik’s other films as producer include Alejandro González Iñárritu’s Academy Award®-winning “Babel,” for which Kilik was nominated for an Oscar for Best Picture and won a Golden Globe® for Best Picture (Drama), Robert De Niro’s “A Bronx Tale,” Gary Ross’ award-winning “Pleasantville,” Ed Harris’ Academy Award-winning “Pollock,” Chris Eyre’s “Skins,” Oliver Stone’s “Alexander,” and Jim Jarmusch’s Cannes Grand Prix winner “Broken Flowers.”

TONINO ZERA (Production Designer) has more than two dozen film titles in his repertoire. He’s earned a David di Donatello nomination for his work on both 2008’s “Hotel Meina” and “Parlami d’amore” and 2007’s “La Sconosciuta.” For the latter, Zera won a Cinecittà Holding award at the Venice Film Festival.

Beyond “Hotel Meina” and “La Sconosciuta,” Zera’s recent films include “L’uomo che ama,” “Parlami d’amore” and “Nero Bifamiliare.” He’s also worked on such films as “Caterina va in città” and “Il Pranzo della domenica.” He has worked with Gabriele Muccino, Dennis Hopper, Giuseppe Tornatore, Dario Argento, Gabriele Salvatores and Kinka Usher.

On the small screen, Zera’s credits include work for big Italian productions, including “Rino Gaetano,” “Gino Bartali-L’Intramontabile” and “De Gasperi, l’uomo della speranza.”

MATTHEW LIBATIQUE, ASC (Director of Photography) achieved considerable critical acclaim for his collaboration with independent filmmaker Darren Aronofsky. To date, they have worked together on four shorts and three feature films, including “Pi,” “The Fountain” and the highly acclaimed “Requiem for a Dream.”

The award-winning feature debut “Pi” earned Libatique a nomination for Best Cinematography at the Independent Spirit Awards. He was later honored with an award for Best Cinematography at the Independent Spirit Awards and nominations for the BSFC Awards and OFCS Awards for Aronofsky’s second feature “Requiem for a Dream.” The duo’s latest collaboration, “The Fountain,” earned a Satellite Award nomination.

Libatique’s recent credits include the blockbuster hit “Iron Man,” starring Robert Downey Jr.; Joel Schumacher’s “The Number 23,” starring Jim Carrey; Spike Lee’s “She Hate Me” and “Inside Man,” starring Denzel Washington; “Gothika” for Mathieu Kassovitz; and “Everything Is Illuminated,” the directorial debut of Liev Schreiber.

Libatique began his career in 1995 shooting music videos for artists such as Moby, Jay Z, Matchbox 20, Pulp, Timbaland, Incubus and Usher. His early film credits include two films for director Joel Schumacher, “Tigerland” and “Phone Booth,” as well as “Abandon,” directed by Stephen Gaghan, “Josie and the Pussycats” and “Never Die Alone.”

CARLO POGGIOLI (Costume Designer) studied stage and costume design at the Istituto D’Arte and The Accademia di Belle Arti in Naples. After completing his studies he worked in Rome as an assistant costume designer to some of the most important Italian costume designers, including Gabriella Pescucci, Piero Tosi and Maurizio Millenotti, for films directed by J.J. Annaud, Terry Gilliam, Federico Fellini, Franco Zeffirelli, among others. Poggioli also assisted Ann Roth on “The English Patient” and worked as associate designer for “The Talented Mr. Ripley,” directed by Anthony Minghella.

In opera, Poggioli worked with Liliana Cavani, Mauro Bolognini and Franco Zeffirelli, and has designed costumes for productions directed by Ruggero Cappuccio and orchestras directed by Riccardo Muti. Examples include “Falstaff” (Teatro alla Scala Milano), “Nina ossia la pazza per amore” (Teatro alla Scala Milano), and last year’s “Il ritorno di Don Calandrino” (Salzburg Opera Theatre). He has a long artistic partnership with Marco Gandini and designed the costumes for Rossini’s “La gazetta” (Garsington Opera), Mascagni’s “L’amico Fritz” (Verona) and Marco Tutino’s “La Lupa” (Teatro Massimo di Palermo), among others. Poggioli has also worked on plays including O’Neill’s “Strange Interlude” and Giradoux’s “La Folle de Chaillot.”

For the big screen, Poggioli has designed costumes for “Marquise,” “Jason and the Argonauts” (TV miniseries), “The Mists of Avalon,” “Cold Mountain,” “Van Helsing,” “Doom,” “The Fine Art Of Love: Mine Ha-ha” and “The Brothers Grimm.” Recent films include “Silk” and “Lecture 21.”

BARRY BROWN (Editor) has worked in the industry as editor, director and writer. His credits as an editor include a number of Spike Lee’s films: “Inside Man,” “She Hate Me,” “25th Hour,” “Bamboozled,” “The Original Kings of Comedy,” “Summer of Sam,” “He Got Game,” “Crooklyn,” “Malcolm X,” “Do the Right Thing” and “School Daze.”

Brown co-directed the Oscar®-nominated documentary “The War at Home.” His directorial credits include the upcoming “Last Looks” and “Sidewalk,” as well as “Straight No Chaser.”

“Winning Girls Through Psychic Mind Control,” “The Who’s Tommy, the Amazing Journey” and “Lonely in America.”

The past year has been an incredibly prolific one for **TERENCE BLANCHARD (Composer)** on a number of levels. In addition to touring worldwide, Blanchard also played a pivotal role in the moving of The Thelonious Monk Institute of Jazz from Los Angeles to New Orleans, a move that as artistic director he feels will benefit not only the city of New Orleans, but the students themselves who will be surrounded by the ever-present rich diversity of music in the Crescent City.

Blanchard was born in New Orleans and began playing piano at 5 years of age. In elementary school, he added the trumpet and was coached at home by his opera-singing father. In high school, he came under the tutelage of Ellis Marsalis and Roger Dickerson, and after graduation, attended Rutgers University on a music scholarship where one of his professors was so impressed by his talent that he brokered him a touring gig with Lionel Hampton’s band.

In 1983, Wynton Marsalis recommended Blanchard as his replacement in Art Blakey’s Jazz Messengers. Part of the Blakey legend was his ability to foster performances and individual personalities from the young, malleable talents he brought into his fold. Blakey utilized and nurtured the improvisation and compositional ideas of his band members to solidify his own unique artistic vision. The legacy of the working band as jazz workshop is at the essence of jazz, and Blanchard remains one of the few on the scene today who fully embrace that dynamic.

Additional films that Blanchard has written the music for include the Kasi Lemmons’ films “Eve’s Bayou” and “Talk To Me,” Oprah Winfrey’s “Their Eyes Were Watching God,” Tim Story’s “Barbershop” and Ron Shelton’s “Dark Blue.” He has composed scores for several of Spike Lee’s films, including “Inside Man,” “She Hate Me,” “25th Hour,” “Bamboozled,” “Summer of Sam,” “He Got Game,” “Get on the Bus,” “Clockers,” “Crooklyn,” “Malcolm X” and “Jungle Fever.” Blanchard also created scores for Lee’s HBO documentaries “When the Levees Broke: A Requiem in Four Acts,” “Jim Brown—All American” and “4 Little Girls,” as well as the Showtime movie “Sucker Free City.”

BILLY BUDD (Senior Military Advisor) served for 15 years in the British Royal Marines Commandos, gaining operational experience in the Falklands War and three tours of Northern Ireland.

Upon leaving the service he became a bodyguard, looking after various VIPs and celebrities. Budd also worked as a regular military extra on TV shows and found himself on the set of “Saving Private Ryan” as Tom Sizemore’s stand-in. During the filming, Budd was noticed by Capt. Dale Dye of Warriors, Inc., and after filming, Budd became Sizemore’s personal assistant and bodyguard.

Budd’s first role as military advisor was working for Capt. Dye on the award-winning HBO series “Band of Brothers.” Budd has gone on to work for Capt. Dye and on his own, drawing on his 15 years of military service to authentically train actors and extras who perform as soldiers.

Information contained within as of August 18, 2008.

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